

The Shakespeare Newsletter

Vol. XI, No. 2

"Knowing I lov'd my books, he furnish'd me . . ."

April, 1961

Three More Plays Added To Repertory In 7th American Shakespeare Festival

The fourteen week season of the seventh annual American Shakespeare Festival at Stratford, Connecticut, will open on June 15 with *As You Like It* in a production staged by Word Baker. *Macbeth*, directed by Artistic Director of the Festival Jack Landau, will follow on June 16 with Pat Hingle and Jessica Tandy in the title roles. These will be joined in the repertory by *Troilus and Cressida* on July 23. The season will run until September 10.

Previews of the first two plays will be shown on alternate nights starting June 6.

An integral part of the ASFTA is the student program which began on April 10 a seven week run of *Twelfth Night* for 80,000 youngsters from a wide area.

With the production of these plays ASFTA brings to nineteen its total of plays offered since the festival began in 1955.

Hofstra's L.L.L. Praised

Indicative of the comment on the Shakespeare Festival of Hofstra College last March was the comment by Barge Captain James G. McLaughlin of Newark, N. J. Captain McLaughlin, a Shakespeare buff whom SNL's editor met annually during the years of the Antioch College Shakespeare Festival, found the production of *Love's Labour's Lost* directed by James Van Wart with "such superior capability and direction, such worthy imagination and down-to-earth carryings-on, delivering Shakespeare with such walloping success that it must not be judged as a college production."

Characteristic of the Captain's thoroughness is his tabulation of fifty-six laughs due to the lines and reading of the words, and twenty-five laughs due to acting business and tricks managed with good sense, "one of the rarest things found in Shakespearean affairs." The Captain, who sees all the Shakespeare that is available, thinks the Free N. Y. C. Festival and the Phoenix Theatre productions in New York the best on the North American continent.

Colorado's 4th Festival

Professor J. H. Crouch, founder and director of the Shakespeare Festival at the University of Colorado (Boulder), has announced that three plays are to be staged at the 4th Annual Festival from August 5 through August 19. Dr. Crouch will direct *King Lear*, Dr. James Sandoe of the University of Colorado who for eleven years has been directing at the Oregon Festival will direct *Love's Labour's Lost*, and Howard M. Banks of El Camino College (California) returns to direct *Henry V*. Twenty scholarship actors selected from many applicants form the nucleus of the company. The plays are presented successively so that one can see the three plays in three days.

Shakespeare's History Cycle On T. V. In New York and Washinton, D.C. Area

"An Age of Kings," the remarkable TV feature presented by the British Broadcasting Corporation from April 28 to November 17, 1960, is now being sponsored by the Standard Oil Company of N. J. in the New York and Washington, D. C. areas. The reigns of Richard II (2), Henry

IV (4), Henry V (2) Henry VI (5), and Richard III (2) have been divided into fifteen hourly programs which began on Jan. 10 in N. Y. and Jan. 12 in D. C. and run to April 21-23. To give as many viewers as possible an opportunity to see the plays they are being shown twice weekly on Tuesdays at 8 PM and Sundays at 10 PM (9 PM in D. C.).

The series was directed by Peter Dews who finds that TV concentrates the viewers' attention. "Shakespeare is primarily about people, and for TV, people are faces." A large permanent setting with several locations is used for the entire series. Deficiencies are the absence of color and the grandeur of the crowd scenes. Director Dews declared that "All we can aim to do is to present the great sweep of plays in a manner that will intrigue the specialist, gratify the lover, and introduce to the yet-unknown spectator some of the glories, tragic and comic, of these crown jewels of our language."

Subscribers are urged to petition their local stations to rerun this fascinating series.

SNL has obtained 30 copies of a beautiful souvenir booklet outlining the series, illustrated with more than thirty portraits of the kings, actors, and scenes, an illustrated folded-in Genealogical Table of the Kings, a center-fold map of England, etc. These will be sent to subscribers in good standing (send a renewal) on request.

San Diego's 12th National Shakespeare Festival

For its 12th Annual National Shakespeare Festival the Old Globe Theatre in San Diego has extended its season to ten weeks and will offer three plays. *Twelfth Night*, will be directed by William Ball and *The Merchant of Venice* and *King Richard III* will be directed by Allen Fletcher. The plays will be presented in repertory from June 27 through September 10. Supervising Director is Craig Noel. The Festival company bills itself as the "only professional Shakespearean repertory on the West Coast." A corps of professionals is supplemented by young actors brought into the company by scholarship grants.

The triple-balconied Elizabethan-type theatre has been in use since it was built for the Exposition of 1935. Elizabethan atmosphere is supplied nightly by a pageant featuring Queen Elizabeth, morris dances, Elizabethan music, and "Old English Refreshments."

Canadian Stratford Plans to Entertain 3rd of a Million

The first of 350,000 tickets worth over a million dollars have gone on sale at Stratford, Ontario, and other agencies in Canada, Detroit, and Buffalo. Although the opening date of the Stratford Shakespearean Festival on June 19 is still about two months away, tickets for the 113 performances of *Coriolanus*, *Love's Labour's Lost*, and *Henry VIII* are already moving at a brisk pace with orders coming from as far off as Sweden. Over 200,000 tickets are for the Shakespeare plays.

Actors are concluding their TV appearances, Paul Scofield is concluding a London hit to star as *Coriolanus* and Don Armado, and director Michael Langham has concluded his direction of *Much Ado in Stratford-upon-Avon* and is back preparing rehearsals of *Coriolanus* and *L.L.L.* Brian Jackson's designs for *Henry VIII* indicate that the play will be one of the most spectacular ever staged at the Canadian Festival.

A brochure with ticket information and details of the varied festival program is available on request from Stratford

Hamlet at Phoenix Theatre

Hamlet and a new star in the person of Donald Madden were greeted with mixed praise when Shakespeare's great tragedy opened in N. Y. C. on March 16th. Howard Taubman of *The New York Times* saw the play as one of the distinguished achievements of T. Edward Hambleton's Phoenix Theatre. Under the direction of Stuart Vaughan, another rising star of the Shakespearean stage, the play attained "a command of the grandeur of the drama." The twenty-seven year old star, said Mr. Taubman, could "move . . . speak, and he brings a mind to *Hamlet*." Also praised was the contrasted power revealed by the great intensity of some soliloquies with the "whispered, anguished meditation" of others.

Renaissance Text Society

Incorporated
The Renaissance English Text projected at the Modern Language Association meeting in 1959, was formally organized at the 1960 MLA meeting in Philadelphia. The Society will be incorporated as a non-profit educational organization to allow members' subscriptions to be deductible. Elected president and vice-president respectively are Ernest Sirluck of the University of Chicago, and William A. Jackson of Harvard. A list of potential members is being compiled. Subscriptions will not be sought until the first publication is ready late in 1961 or 1962. Suggestions for scholarly texts to be reprinted may be sent to the Editorial Committee consisting of R. C. Bald (Chicago), W. A. Ringler, Jr., (Washington U.), and M. A. Shaaber, (U. of Pa.). Prospective members should write to the President at the University of Chicago.

Julius Caesar for 1961

Reminiscent of such productions as *The Boys from Syracuse* (C of E), *Kiss Me Kate* (Shrew), and *West Side Story* and *Romanoff and Juliet* (R & J), is the proposed Broadway production of *Julius Caesar*. Authors Gene Wesson and Will Fowler have set the scene in a mythical Caribbean kingdom and tell the story of the fall of its demagogue. The production is being sponsored by Peter Frank Petrello and Oracle Productions and will star Mr. Wesson as Marc Antony and former middle-weight boxing champion Jake LaMotta as Casca. A premiere in May is scheduled.

Akron Festival Offering 8 Weeks of Shakespeare

So successful was the Shakespeare Festival at Stan Hywet Hall in Akron, Ohio, last year with its four history plays that this year the season has been extended to almost eight weeks from June 28 to August 20. Edward P. Call will again direct a company of professional actors in a repertory consisting of *The Taming of the Shrew*, *The Two Gentlemen of Verona*, *A Midsummer Night's Dream*, *Twelfth Night*, and *Macbeth*. David Hooks, popular star of the Antioch Shakespeare Festival will have leading roles in some of the plays.

Champlain Offers 3 Plays In Month-long Festival

The Champlain Shakespeare Festival at the University of Vermont (Burlington) under the direction of Gregory Falls is offering three plays for its third season which runs the entire month of August. *Hamlet*, *Henry V*, and *Much Ado About Nothing* have been scheduled. Production of one of the less frequently offered plays is probable in the last week of the season.

A special feature of the Festival is the performance of Shakespeare especially for children.

On Shakespearean Scholars and Scholarship

About seven years ago I was surprised to receive a telegram from Redmond O'Hanlon who requested that I be his "expert" should he arrive at the point where he would be contending for the \$64,000 Question. He had then arrived to the \$8,000 mark. Although I secretly admitted to myself that I had taken all Shakespeare to be my province I knew very well that no man could achieve it in a lifetime. In a moment of deluded grandeur, I wired my acceptance. O'Hanlon and I divided the field and each of us studied madly, corresponding by air-mail special delivery. Fortunately for my reputation, Mr. O'Hanlon decided to accept \$16,000 and spared me the possible shame of revealing my ignorance before the TV gawkocracy.

Several months later O'Hanlon and I drove from New York to the Shakespeare Festival at Antioch, Ohio, in the station wagon he had bought with a share of his winnings. "Who," he wanted to know, "would I have suggested as his 'expert' had I decided not to accept the challenge?" Would Hardin Craig or George B. Harrison or Edmund K. Chambers have had the temerity to submit their scholarship in matters Shakespearean to a national audience? Certainly not. Most readers of SNL probably know George Lyman Kittredge's stock response when asked by students through the years, "How come you don't have a Ph.D.?" "Who could test me?" was his reply. I am sure he said this to terrify his students rather than because of any opinion of his own omniscience.

Shakespearean scholarship today covers so broad a field that there are hundreds who have so appropriated narrow areas that they can say with the ancient Greek painter when a cobbler censured one of his paintings, "Shoemaker stick to your last!"

Shakespeare has been so fractionalized that while there are probably professors on the subject in the 2000 colleges and junior colleges of the nation — not counting those in foreign countries — virtually all are content to let the "authorities" make the decisions. Thus it is that we have specialists who care to be known as such ONLY in single branches of the subject such as biography, bibliography, imagery, criticism (historical or interpretative), stage history, theatrical history, sources, learning, religion and Bible, myth and ritual, Elizabethan environment, authorship heresies, sonnets, politics and history, etc., etc. Needless to say, these too have been so subdivided that some laborers in these fields are only competent in one aspect of the subject.

The Shakespeare Survey, The Shakespeare Newsletter, The Year's Work in English Studies, and occasional articles in Shakespeare Quarterly try to survey the field, but with almost a thousand articles being produced annually, the task is virtually impossible. To take all Shakespeare for one's province is a hopeless task. One needs to be an extremely competent scholar even to do enough research to learn whether he has been anticipated! I recall a recent exchange of letters in the (London) Times Literary Supplement which was concluded by a note — from W. W. Greg I think it was — saying that the whole problem had been completely aired in one of the Variorum Shakespeares. How frequently does a scholar hit on something "new" only to learn soon that he can find a bibliography "as long as your arm" on the subject.

That scholars are required to publish or perish either to get reputation or to maintain it is a fact of the profession. The important consideration is whether what is being published is useful, valid or necessary. There are those who seek the bubble reputation even in the cannon's mouth. Readers of The Shakespeare Newsletter in December 1954 will remember publication of the statement at the MLA in Chicago by the Advisory Committee to the Shakespeare Group. The committee, consisting of Professors Hardin Craig (Missouri), Karl Holzknecht (NYU), and Philip Williams (Virginia), declared that of the 300 articles in

the Shakespeare bibliography for that year only 180 were to "a greater or less degree of a scholarly nature and the remaining 120 . . . unlearned and often anachronistic criticism" if not "actual waste." If the near thousand we had in the SQ bibliography for 1959 were in the same proportion, then 400 of them are of little or no value!

Nor is the present situation a new one. From the earliest days of Shakespearean criticism and scholarship, those who produced it have been subject to attack. As Logan Pearsall Smith wrote in 1930, "Thousands and thousands of books have been written on Shakespeare and most of them are mad." Forty-three years before that Halliwell-Phillipps said that 50 per cent of the acquisitions of the Birmingham Shakespeare Library could be consigned to the waste-basket without the slightest prejudice to the interests of literature or to the honour of the great dramatist. In 1821 William Hazlitt was similarly inclined to write that "If we wish to know the force of human genius, we should read Shakespeare. If we wish to see the insignificance of human learning, we may study his commentators." Isaac Reed said in 1785 that notes made editions larger without increasing their value; George Steevens found it necessary to attack, in 1778, the notion that Shakespeare had been "elucidated into obscurity and buried under the load of his commentators," and in 1764 Dr. Johnson suggested that the plays be read "with utter negligence of all his commentators" until "the pleasures of novelty have ceased." Even Bishop Warburton, before whom there were only four edited editions of Shakespeare, wrote that "all those things which have been published under the titles of Essays, Remarks, Observations, etc., on Shakespeare . . . are absolutely below serious notice."

Yet today, each, as J. Dover Wilson declared on the very first page of his *Essential Shakespeare*, wants to add his "pebble" to the "enormous cairn of commentary and biography" that surrounds Shakespeare.

Are our scholars and critics obscuring Shakespeare? Commentators on the commentators give a chorus of "Ayes". In the Preface to a novelized life of Shakespeare in 1839 Robert F. Williams wrote of "the muddle-headed commentators, and insolent encyclopedia scribblers" who with little truth and wit "garish their silly conceits about Shakespeare." Douglas Jerrold inveighed against those bad commentators who write their names on glass with diamonds and by so doing obscure the light with a multitude of scratches. Logan Pearsall Smith in a Miltonic figure talks of the Variorum where "a few lines of the text hardly raise their heads above the mad seas of comment at their base." The German critic said Richard Grant White — and it is true of critics of all nations — "dives deeper, stays down longer, and comes up muddier than any other."

We all admit that Shakespeare lived 350 years ago and does need some explication and annotation to make him fully appreciated, but it is the unnecessary criticism which makes us ask why "a poet should have mountains of casuistry on his innocent head," as Bonamy Dobree put it in his essay "On (Not) Enjoying Shakespeare." (1956)

I shall say more about this in a succeeding editorial, but here I would like to conclude with a brief quotation from John Bailey's little book on Shakespeare: "There are times when we like to enjoy the stars without remembering the astronomers and to lift up our eyes to the hills without thinking of the lessons of the geologists."

L. M.

Free Boydell Print Offered to a NEWSLETTER Subscriber

In the 1790's Josiah Boydell began to issue a series of engravings of scenes from Shakespeare's plays reproduced from paintings in his Shakespeare Gallery. Today these are usually offered at from \$7.50 to \$10.00 each and they are bargains at the price.

I am going to give one of these to a subscriber! Naturally there is a string attached, but it is a short one. I would like to make SNL more stable financially and even increase its size as soon as possible. To do this without cost to subscribers I need more advertising, and to get more advertising I need more subscribers.

Here, then, is the string. I will put into a bowl the name of every subscriber who gets a friend or colleague to enter a new subscription. If multiple subscriptions are sent (you need not send them — just tell your friends to mention your name) your name will be entered for each new subscriber. The winner's name will be drawn from the bowl and the print — a beautiful, original, engraving, 21 inches x 27 inches, more than 160 years old, will be sent to the fortunate subscriber.

My correspondence with hundreds of subscribers leads me to think that this plea would not go unheeded, even without the gift offer. The engraving — a worthy addition to the decoration of a school, office, library, study, den, or living room, is merely a token of my special appreciation.

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David S. Berkeley, *A Guide to Shakespearean Tragedy*, Published by the author, Stillwater, Oklahoma, 1960, pp. xv-166, \$2.50.

Because schedules are crowded and teachers have to rush through a syllabus of plays, Professor David S. Berkeley of Oklahoma State University has prepared a volume of 4402 questions which "will direct students' attention in an organized manner to a multiplicity of matters, large and small, which would many of them otherwise escape notice." The spiral bound 8½" x 11" volume covers *Romeo and Juliet* with 149 questions, *Julius Caesar* with 160, *Hamlet* with 687, *Macbeth* with 668, *King Lear* with 509, *Othello* with 696, *Antony and Cleopatra* with 478, and general information on tragedy and related matters with 55. The questions cover every conceivable approach of criticism and scholarship. Questions are asked on each scene, followed by questions on individual characters. These are followed by miscellaneous questions on the entire play and at the end of the book questions on tragedy as a whole. There are also some critical quotations for discussion and a brief bibliography for each play.

If a book on questions is to be used, this is it. Berkeley hopes that "after immersion in this Guide, students will take a connoisseur's interest in Shakespeare's fine points, discovering every page to be lighted up by new insights, and gaining the knowledge necessary to discriminate truths from half truths in critical judgments of the plays." The use of "immersion" compels the idea of drowning to come to mind. Teachers assigning 687 questions on a single play might rather stifle rather than aid in developing esthetic appreciation, and the author wisely warns against it. Nor does the author expect unanimity of opinion where opinions are asked for. Used as a supplement rather than as the meat of the course, the volume may be very suggestive. Answer keys to three of the plays and the last questions are in preparation.

An essay entitled "Shakespeare and the Common Reader" is also included. Prof. Berkeley classifies and derides when necessary the findings of some scholars and shows the dangers of reading Shakespeare without attention to critical and historical matters.

A Guide to Shakespearean Tragedy

by

David S. Berkeley

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192 pp.

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Toby Lelyveld, *Shylock on the Stage*, Cleveland, The Press of Western Reserve University, 1960, pp. 149, \$4.95.

Shylock on the Stage is a history and a history with so many interesting details is difficult to compress into a review. As a controversial character, actors have alternately tried to make Shylock either comic or tragic, arousing pity or ire. Thy play in which he appears has been done as farce, melodrama, or near tragedy. Being a religious figure as well — a synagogue was more than once used in the setting — the interpretations of Shylock have been tied to the prevailing attitude toward the Jews in whatever country the play was performed. Dr. Lelyveld describes for us the red-bearded Shylock modeled on the comic Italian Pantalone, the farce version of George Granville in 1701, the first black-bearded Jew of Edmund Kean in 1814, the sympathetic characters created by Henry Irving, and modern versions, one of which concludes with Shylock the victim of Nazi persecution in a concentration camp. In the 1740's and beyond, the "Jew that Shakespeare drew," as Pope described Charles Macklin's acting of the role, was so fierce that George II couldn't sleep, after seeing the performance. The 20,000 poverty-stricken Jews in London gained some respect when Daniel Mendoza became a champion boxer and Richard Cumberland drew a more sympathetic Jewish character in *The Jew* (1794) showing that the tide was changing. With Edmund Kean's great triumph in 1814 the role assumed new proportions as the star gained for Shylock more sympathy than he had ever had before. In the U.S. when President Grant's friend Joseph Seligman was barred from admission to the Grand Union Hotel at Saratoga Springs the Jewish question attained national significance and *The Merchant of Venice* had more topical significance.

Henry Irving in England from 1879 onward humanized Shylock, but as he moved to his record of a thousand performances of the role, his Shylock became more vengeful and the play was cut so that it ended with the expulsion of Shylock and the demand for his conversion. Strangely, the influence of Disraeli, then prominent in English affairs is not mentioned as a cause for any softening of Shylock's character. Later in the century William Poel returned to "Elizabethan tradition with a Jew meant only to be mocked and scorned." Still later there was the regal Shylock of George Arliss, — but there is no room to talk of them all — nor of the females like Clara Fisher and Charlotte Cushman who assayed the role from the 1820's onward.

Shylock on the Stage is important because it is a historical mirror of man's relationships with man.

BRIEF REVIEWS: Robert A. Tener, Kent State University
Ashley H. Thorndike, *Shakespeare's Theatre*
N. Y.: The MacMillan Co., 1960, pp. 472-245

This is a paperback reprint of Dr. Thorndike's standard work on the study of Shakespeare's theater. It is a standard text on the playhouses in Shakespeare's London; the court theater of Elizabeth, James I, and Charles I; the dramatic companies; the dramatists; the actors and acting; and the audience. Its frequent illustrations, list of stage directions, bibliographical notes, and index make it an indispensable text for the Elizabethan student. John Webster, *The White Devil*, ed. John Russell Brown, Harvard U. P., 1960, pp. 205, \$4.25.

Third in the Revels series of plays, this is an admirably annotated edition of Webster's tragedy. With modernized spelling and emended punctuation, the text follows the first Quarto and is collated with the other early editions. The introduction presents biographical, historical, critical, and theatrical material relevant to the tragedy while the three appendixes give extracts from historical accounts of the notorious Italian murder as well as an index to the annotations and an index to Webster's imitations of other authors.

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Digest of

PERIODICAL REVIEWS

Ed. by Max Bluestone, Babson Institute

Leslie Hotson, *Shakespeare's Wooden O*, N. Y., Macmillan, pp. 335, \$6.50, 1960.

"I find it hard to see how Dr. Hotson's main conclusion can be shaken: that Shakespeare's audience watched his plays from all sides of the stage . . . [This] is a rich, fascinating, provocative, greatly rewarding book."

C. V. Wedgewood, *Time and Tide*, XLI (6 Feb. 1960), 144-45.

"Dr. Hotson continues an argument . . . in favor of the view that Elizabethan plays were played 'in the round,' with stage 'houses' like those in the medieval amphitheatrical style of production . . . [T]he Elizabethan playhouse was an amphitheater, with the stage in the middle, though situated against the wall in which the property dock was located.

To arrive on stage, actors normally climbed up from the tiring-house below by way of traps in the stage floor . . . Interior scenes . . . were played in houses or mansions modelled on medieval pageant houses, and the houses were at two ends of the stage, facing one another. . . Each house was 'an open framework of posts and rails hung round about with retractable curtains' . . . Not all the answers . . . seem persuasive. It is possible to feel a little uneasy about sight lines [in Dr. Hotson's theatre] . . . Nor does Hotson suggest any reason for the fact that in the . . . de Witt sketch of the Swan . . . the players on the stage are not facing the Lords' Room . . . Dr. Hotson's method of argument backfires occasionally . . . [He] is insistent upon literal interpretations [of certain facts] for others, but seems occasionally to depart himself . . . most readers will weary . . . of the finger-shaking and the vigorous reproof which activate many of the pages. Nevertheless this reviewer ends by thinking that *Shakespeare's Wooden O* is an immensely important volume . . . and that, on the large questions, Dr. Hotson has proved his contentions.

Wallace A. Bacon, *The Yale Review*, L (1960), 107-110.

"The evidence . . . comes chiefly from amateur performances in makeshift halls, and the application to the public theater is almost wholly conjectural . . . [This] is no objective account . . . It is too early to do more than conjecture that in the long run the hypothesis . . . will not hold up for the popular stage."

Virginia Quarterly Review, XXXVI (1960), cix.

"Strong conventions of place, we are told, existed in this theatre . . . Stage left . . . and Stage Right had clearly defined dramatic meanings. Left meant Hell Mouth, Evil, Devils, Discord, Night and was curtained in black. Right meant Heaven, Good, Angels, Harmony, Day and was curtained in white . . . Dr. Hotson's treatment of text sometimes smacks of over-ingenuity . . . [His book is] a lively, well documented and absorbing piece of scholarship. In spite of its irritant qualities, the writing can be exciting . . . The book is controversial. But does it turn our Globe around? Or is it . . . demanding absurdities?"

TLS, 19 Feb. 1960, p. 110.

"[T]he most revolutionary attempt to recreate Shakespeare's stage and staging methods since the days of William Poel . . . [Among other failings of his argument], Dr. Hotson suppresses . . . evidence — that of the four extant illustrations . . . [in which] no stage houses appear . . . Dr. Hotson makes very interesting observations on Shakespeare's theatre and staging, but his evidence and his arguments are not . . . convincing."

George W. Williams, *South Atlantic Quarterly*, LIX (1960), 583.

"Shakespeare's stage was backwards and upside down and not at all what we had thought. What, for example, do you suppose the audience saw when Hamlet pulled back the arras to discover the dead Polonius? Why, the rest of the audience! You see, Elizabethan staging, [was] like baseball at Yankee Stadium . . . when Johannes DeWitt designated the building behind the platform as *mirorum aedes*, he was not telling the truth. The tiring house was under the stage; . . . the hundreds of stage directions which call unmistakably for doors were written merely to confuse us. There were no stage doors; all entrances and exits were made through traps . . . The discovery space[s] consisted of half a dozen curtained horse stalls . . . on either end of the stage . . . Would this not obstruct the vision . . . Yes, certainly; but, . . . The Elizabethans did not care a fig for the sight lines of the 'penny stinkards,' etc., etc., . . . Are we to take this book as a serious attempt at scholarship or as an auto-parody? The problem seems to me very real . . . Only . . . as a parody (not only of the author's methods but of Elizabethan stage scholarship in general) does this book become worthy of Dr. Hotson's proven genius."

Albert B. Weiner, *Educational Theatre Journal*, XII, (1960), 237-238.

" . . . I can't accept the thesis . . . I still find [that] DeWitt's drawing directly contradicts Leslie Hotson's admirably assembled theories . . . It is an interesting speculation . . . no matter how you stand on the thesis."

George Freedley, *Theatre Arts*, XLIV (June, 1960), 69-70.

"That there were theatres like this, Mr. Hotson, I think, proves . . . He is a brilliant catcher of glancing allusions and a researcher of genius. Beyond doubt, his book marks an epoch in these studies . . . But there is still, for instance the DeWitt drawing . . . [There were probably] a great many more mutations than he allows for . . . [But] I hope his remarkable book is ignored by everybody connected with the theatre."

Frank Kermode, *Spectator*, 22 Jan. 1960, pp. 115-116.

"The central metaphor of *The Comedy of Errors* is a drop of water (semen) seeking the oceanic mother, identified as Diana's City of Ephesus (a pun: the city effaces the real images of people and replaces them with lunatic, i.e., moonie, effigies cf. Syracuse — "Sire-acuser")."

A Bronson Feldman, "Shakespeare's Early Errors," *Intl. Jnl. of Psycho-analysis*, XXXVI (1955), 114-33.

Henry L. Snuggs, *Shakespeare and Five Acts: Studies in a Dramatic Convention*. New York, Vantage Press, 1960 pp. 144, \$3.50.

"Professor Snuggs recognizes the influence [of the convention of the five-act 'crisis plot'] . . . upon certain of Shakespeare's contemporaries, particularly those who wrote for private theaters; but he thinks that Shakespeare himself paid little attention to it, Shakespeare, he maintains, followed the centuries-long tradition of constructing popular plays with a 'seamless, undivided texture' and generally copied the 'natural-order' sequence of his nondramatic sources . . . As proof, Professor Snuggs submits an analysis of four plays — *Comedy of Errors*, *Much Ado*, *Twelfth Night*, and *Romeo and Juliet* — showing that in each of these the 'traditional act-division is . . . meaningless as a structural boundary.' One might wish for more such analysis or for [further] elaboration . . . It may . . . be that . . . the five-act convention of 'crisis plot' has some still undetected relevance to the structure of Shakespeare's plays."

J. A. Bryant, Jr. *South Atlantic Quarterly*, LX (1961), 103-104.

Dissertation Digest

Edited by

Jack R. Brown, Marshall University

Charles Frederick Herberger, Jr., *Tragic Perspective in Tudor Biography and Shakespeare*. Boston University Graduate School, 1960. 229 pages.

Three Tudor biographies, More's *Richard III*, Roper's *More*, and Cavendish's *Wolsey*, are examined for "their significance in the historical background of Shakespearean tragedy."

These biographies differ from early chronicles, saints' lives, and *de casibus* tragedies in such ways as to make possible a development in character and a recognition of "man's true position in a world . . . where God's providence works ironically through the apparently natural laws of cause and effect." Particular characteristics of the form of these biographies make up a conspicuously Shakespearean synthesis of dramatic elements.

Through channels which Dr. Herberger identifies, characteristics of Tudor biography, reached immediate sources of three plays attributed in whole or in part to Shakespeare: *Richard III*, *Sir Thomas More*, and *Henry VIII*. In addition, it is shown that specific elements in these three plays could have had no ultimate source other than the biographies. These Tudor biographies, then, represent "an unrecognized factor in the environment of pre-Shakespearean tragedy." They constitute a stronger link between medieval *de casibus* tragedies and Shakespeare than do versified tragedies of the mirror literature.

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The Baconian Theory: An Enchanted Wood

Vivian C. Hopkins, State University of N.Y.

If credit is due the founder of the Baconian theory, that credit must go to Delia Bacon. Born into a pioneer family in Tallmadge, Ohio, on February 2, 1811, she was brought up in Connecticut, and later taught there, in New Jersey, Massachusetts and New York. She wrote short stories and had the distinction of winning \$100.00 in a contest in which one of her competitors was Edgar Allan Poe. A frustrated love affair with a Yale divinity student named Alexander MacWhorter (1845-6) was an emotional blow from which she may never have recovered.

Her first published expression of doubt concerning Shakespeare's authorship was "William Shakespeare and His Plays: an Inquiry Concerning Them" (Putnam's Magazine, January, 1856). Here she made three points on which later anti-Stratfordians have capitalized; first, that Shakespeare was not a University graduate; second, that he did not preserve his manuscripts; third, that censorship, particularly during the age of Elizabeth, led young radicals to find a literary mask for dangerous political ideas. In this article she merely hinted at the members of her coterie of wits. Hurt by Putnam's refusal to print the rest of her articles, Delia did not realize how many friends (as well as enemies) this first statement had attracted. For one reader of her book, there were a dozen readers of Putnam's.

Personal magnetism, combined with an intense conviction that she was right (transcendental self-reliance raised to the nth power) won her the support of Emerson, Hawthorne, George Putnam, Elizabeth Peabody, and Charles Butler, New York lawyer and Western tycoon; of these, only Elizabeth Peabody remained a staunch advocate of the theory. Through self-privation, will power, and the last-minute assistance of Hawthorne and his friend Francis Bennoch, M.P., *The Philosophy of the Plays of Shakespeare Unfolded* was published in London under the imprint of Groombridge, and in Boston, by Ticknor and Fields, in the spring of 1857. In "Recollections of a Gifted Woman" (Atlantic, January, 1863), Hawthorne said that Delia's book "fell with a dead thump at the feet of the public, and has never been picked up." Yet in this article Hawthorne mentioned one young American genius who had read the book and become a convert. This was William D. O'Connor, vindicator of Whitman. O'Connor planned to vindicate Delia also, but managed only a few comments, as in Harrington (1860) and *Hamlet's Note-book* (1886).

What are the paths by which Delia Bacon has led later adventures into the enchanted wood of the Baconian theory? Aside from the approaches already mentioned, the most significant is the cipher. Delia believed that the Plays were a kind of literary double-talk to express ideas of political reform, with the real authors (especially Bacon) in the background. Although Delia had sense enough not to attribute mathematical genius either to Francis Bacon or herself, she did use the term "cipher,"

thereby opening the way for the elaborate calculations by which Ignatius Donnelly, in *The Great Cryptogram* (1888) and *The Cipher in the Plays and on the Tombstone* (1899), sought for hidden signatures and concealed meanings in the Plays. The wanderings of Donnelly and his ciphering descendants have been ably traced by William F. and Elizabeth S. Friedman in *The Shakespearean Ciphers Examined* (1957). As for Ben Jonson's testimony concerning the greatness of that William Shakespeare known to most of us (the strongest of the Stratfordian arguments), Delia simply said that Jonson was in on the secret, thus giving later skeptics the cue to banish Jonson to the wings. The chasing down of parallel passages in Bacon and Shakespeare, as developed by Nathaniel Holmes, *The Authorship of Shakespeare* (1867), and Holmes' followers, was also clearly indicated by Delia Bacon. The most startling method of exploration, which Delia regretfully abandoned for lack of tools and intelligent cooperation, is that of archaeology. Delia was firmly convinced that the scholar who aspired to the heights of Baconian truth must first look downward, and really "dig." She would surely have admired Colonel Fabyan's elaborate project for dredging the river Wye, as well as the more modest, though ticklish excavation of Thomas Walsingham's tomb by Calvin Hoffman—although she could have saved both these gentlemen's time by showing them that their shafts were sunk in the wrong area.

The chief cause for regret concerning Delia Bacon's present reputation and influence is that few of her admirers or her detractors see the depth and closeness with which she read the texts of both Bacon and Shakespeare, her far-reaching appreciation of the English Renaissance, including the connection between history and literature, her awareness of the relations between English and continental literature, or her sense of the intellectual cooperation among the great figures of the Elizabethan time (here her concept of a coterie of wits, however misapplied, has real pertinence). Compared to Delia's criticism, much of the writing on the authorship of the Plays seems thin, partly because it has often been undertaken by lawyers, doctors or businessmen, who have not had Delia's sensitivity to literary values or her grasp of the meaning of history, and have generally directed their studies toward proving a case, rather than toward interpretation of the Plays' significance. Regardless of a passion for changing names, Delia Bacon has shown an understanding of Shakespeare's dramatic and linguistic skill that should win her recognition from the Shakespeare Societies, at the same time that her sympathy with Bacon's ideal of scientific reform must always give her a respectable position among Baconians.

(The whole of the fascinating story of Delia Bacon may be found in the author's *The Prodigal Puritan: A Life of Delia Bacon* which was published by the Harvard University Press in 1959.

Educational TV

Western Reserve University's David L. Stevenson is being seen three days a week in northeastern Ohio in a TV Course called "Shakespeare II: 'The Great Tragedies and Tragi-Comedies.'" Viewing, of course, is free, but if the University fee of \$96 is paid, the seven home assignments completed, and the final examination taken, it may be used for academic credit. There are 45 lectures in the series and a Home Study Guide is supplied.

IBM — The Middle Ages — SNL

As you all noticed, the IBM is only as human as those who operate it. Last time the dates were properly recorded but the machine was not properly wired for their reproduction and an undecipherable result was printed. As one clever subscriber put it: "I hasten to send my renewal because I note that my subscription expired some time in the middle ages!"

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SHAKESPEARE AND HISTORY: A BIBLIOGRAPHY

Robert C. Steensma, State University of South Dakota

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The Itinerant Scholar

At the Modern Language Assn. Meeting, Dec. 27-9, 1960:

Garrick's Development of Staging Techniques

Kalman A. Burnim, Tufts University

In the same manner that the repertory of the 18th-century English theatre used stock plays as its basic fare, so it also employed, as a general rule, stock scenic pieces for its decoration. The scenery was designed and executed by competent but uninspired journeymen. However, under Garrick's management at Drury Lane the visual aspects and technical skills of the theatre did experience many advances. Although spectaculars and pantomimes still demand most of the energy of Drury Lane's scene painters, beginning in the latter half of the 1750's more than half of the new plays - regular dramatic offerings - were mounted with new scenery especially provided to suit the scenic ascriptions of the dramatists. When the designer Philippe Jacques de Loutherbourg went to work for Garrick in 1772, he not only improved the quality of stage spectacle, but stimulated the practice, already begun, of bolstering new plays with new scenery. By refining the technical use of ramps, levels, set-pieces, and profile-wings, and especially by his skillful use of colored lights, he advanced along the path to a romantic and more realistic treatment of stage space.

In 1765, Garrick returned from his Grand Tour with lighting innovations which were to have far reaching effects on future production techniques. He abolished the overhanging chandeliers, improved the footlights, and installed a system of wing-lights which allowed the actors to step farther back into the scenic areas without becoming obscured by dark shadows. The new lighting improvements were now capable of illuminating many nuances which previously would have been caught by the spectator only if the actor was on the apron.

The progressively significant roles played by new scenery and lighting effects throughout Garrick's directorship are witnessed in the Drury Lane "Account Books" at the Folger Library. By 1775-1776 Garrick was spending six times more money for scenery and lighting than he had paid at the outset of his management in 1747-1748, and Davy could boast, "I never make any Objections to Ye Expence of decorating a play if I imagine that Ye Performance will be of Service to the Author, and the theatre."

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LANDMARKS OF CRITICISM

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Introduction to THE TEMPEST

HENRY JAMES

The Complete Works of William Shakespeare (The University Press Shakespeare) (New York, 1907), XVI, ix-xxxi.

After all the zeal of interpreters, *The Tempest* remains serene, untouched, intact, inscrutable. Probably it was written for the wedding of Princess Elizabeth in 1613; to put it a year or two earlier is only to thicken the impenetrability of silence of Shakespeare's retirement. Nothing is so remarkable about the whole time-question in Shakespeare as his cessation in easy middle life. His last play shows us the artist "consciously tasting of the first and rarest of his gifts, that of imaged creative Expression, the instant sense of some copious equivalent of thought for every grain of the grossness of reality." The superlative artistic value of the play alone can give coherence to our reflections upon it. We touch Shakespeare the man perhaps nowhere in the plays. We deal, "too perpetually with the artist, the monster and magician of a thousand masks" — Shylock, Cleopatra, Falstaff — but "here at last the artist is, comparatively speaking, so generalized, so consummate and typical, so frankly amused with himself, that is with his art, with his power, with his theme" that he meets us more than half way. Here is no violence of projection into character; "he sinks as deep as we like, but what he sinks into, beyond all else, is the lucid stillness of his style."

Among masterpieces, *The Tempest* affords an illustration of a poet's giving to aesthetic passion the upper hand over his human curiosity, of "surrender to the luxury of expertness." The bridal evening before the Court lent itself to this, and Shakespeare, choosing and developing his theme, is like a divine musician improvising at close of day.

Expression predominates over the crude materials of life. Shakespeare here "points for us as no one else the relation of style to meaning and of manner to motive." It is critical folly to talk of either aspect by itself. In the virtuoso's search for tone the "story" matters no more than the witless old wives' tales behind the earlier comedies. Personal tone, brooding expression, raised to the highest energy, is what matters. This, pushed far enough, provides for Character. "The 'story' in *The Tempest* is a thing of naught, for any story will provide a remote island, a shipwreck, and a coincidence."

The almost unbearable mystery of Shakespeare's cessation with *The Tempest* is not satisfactorily resolved by the prevailing view of Prospero as Shakespeare bidding farewell to the stage. Is the musician now content with no better music than the clink of coin in his pocket? Nowhere do we feel more painfully our ignorance of the Man in his relation to the Artist. The view of Halliwell-Phillipps, that we should not perplex ourselves with the Man (who is outside the work and now does not miss the key to his piano, being able to play so freely with that of his cash-box), is "admirable if you can get your mind to consent to it." He would say that "the state of mind of the Duke of Naples and his companions is our proper critical portion." But it is fallacy to distinguish the parts of genius. In greatness as in mediocrity the whole man is under examination.

For Shakespeare beyond others can endow his characters with the sense of the life of man. Nine times out of ten the poet's life is inward; Shakespeare seems the tenth, or the millionth case. The recorded facts of the end of his life being mocking and vulgar, the question will be of eternal interest to students of letters and the human understanding, "How did the faculty so radiantly there contrive, in such perfection, the arrest of its divine flight?"

Biography in brief: Richard Grant White — Star-Crossed Shakespearean

John J. McAleer, Boston College

E. C. Stedman thought no man "less-rated-at-worth" than his friend and neighbor Richard Grant White (1821-85). E. P. Whipple, White's outclassed rival, manfully concurs: "No other American man of letters has had his great merits more grudgingly allowed." It was White's destiny, indeed, to be unappreciated. A gifted cellist, his parents steered him into law. Called to the bar he had to work instead on New York's *Courier & Enquirer*, as music and art critic, to help meet family debts (1845-59). He was a founder of the *New York World* (1860) but, for the security of a custom's house job (1861-78), soon stepped aside.

From boyhood White read Shakespeare avidly, spurning every commentary because the first he read displeased him. Tireless study of the plays, however, fostered acute perceptions, and his brilliant essays in Putnam's Magazine (1853; collected in his *Shakespeare's Scholar*, 1854), disputing Collier's *Corrected Folio*, began his career as Shakespearean critic and incidentally fostered English respect for American criticism. But, ironically, when his *Variorum Shakespeare* (1857-66) began to appear, his failure to consult Collier, and his "fanatical adherence to the First Folio" were accounted his major weakness. The *Variorum* suffered the further disadvantage of being overtaken by the Cambridge edition (1863-66). Even without these difficulties White's work would have met rebuke. White was six feet two and very erect; his nature rivaled his stature. He was resolute and stubborn, traits Whipple kindly ascribes to his profound grasp of his subject. To his foes he was an opinionated snob. Commonsense was, in fact his hallmark. A man of rare acumen, often he anticipated the best judgments of other critics before he read them. He credited them fairly but said Shakespeare suffered more from his commentators than his adapters. Significantly, where he disputes his predecessors, scholarship now usually finds him to have been justified. Lowell thought White "superior to any previous editor" in detecting "aesthetic shades of expression" and "textual niceties," yet, irked by his obstinacy, censures his reluctance to interpolate syllables, his verdicts on pronunciation, and the subtleness of some of his readings.

White's essay on Henry the Sixth (1859) argues Shakespeare co-authored *The True Tragedy* and only took what was his own when he borrowed from it for *Henry the Sixth*, a view that failed to win favor. His plausible contention in *Memoirs of Shakespeare* (1866) that Shakespeare wrote to please his audiences and thereby get money shocked the age. *Studies of Shakespeare* (1886) drew critical fire when White strongly attacked Schmidt's *Shakespeare Lexicon* and suggested that Shakespeare wrote the sonnets for other persons.

White believed the Commonwealth break in theatrical tradition cost us the knowledge of how Shakespeare wanted his parts interpreted. To him goes credit for retrieving Jaques' reputation as sour cynic rather than melodramatic fool. He saw Iago not as the "embodiment of malice and hypocrisy," but as an "attractive . . . good natured . . . self interested scoundrel." Much of his effort was directed to recovering the past so Shakespeare could be enjoyed as Elizabethans enjoyed him.

White professed no aim other than to make his thought clear and to elucidate his subject. He averred: "I would not write a single page to achieve all the reputation of all the Shakespeare critics who ever lived." It is to posterity's shame that it recalls him best as the father of the unfortunate Stanford White who was murdered by Harry K. Thaw in 1906.

REVIEW OF PEDIODICALS:

"THE PLAY'S THE THING . . ."

Arthur Brown of the University of London reminds us that the play within the play could be used naturally with an Elizabethan audience. Small itinerant companies "would turn up at noble homes on festive occasions"; also dramatic activities by the family and guests "were a novel accompaniment of such festivities" as weddings. The "first recognizable appearance" is in *The Spanish Tragedy* where the internal play occurs in "perfectly credible" circumstances and where Kyd exploits "its possibilities so successfully." In Sir Thomas More, that worthy takes part in a play extempore, thereby illustrating a facet of his character. Middleton's *Women Beware Women* uses the device badly to unravel the revenge motif. Tournier's *Revenge's Tragedy* and Marston's *Antonio's Revenge* adopt the same technique. A short play featuring Will Kemp is stuck into *The Travales of Three English Brothers* by Day, Rowley, and Wilkins. Robert Tailor's *The Hog hath lost his Pearl* and Middleton's *A Mad World, My Masters* use the play device to trick a dupe. Marston's *Histrionastix* presents the fortunes of a company of players who act "fragments from a number of plays." Jonson's *Bartholomew Fair* introduces the play naturally to the Golden Age dream by presenting a fairgrounds Hero and Leander and Dæmon and Pythias. "Undoubtedly the most consistent and fully integrated use of the play within a play" is by Massinger in *The Roman Actor*, where the second of three plays reveals the love of a spectator, the imperial mistress, for Paris the actor, and where the third has the jealous Emperor Domitian take a part in order to slay Paris. Richard Brome's *A Jovial Crew* uses the internal play to work an effect on certain members of the audience.

Hamlet's play also is for the same purpose, and it and Brome's play and Paris's play illustrate the defense of the stage as having effects on the conscience of the auditor. Brown feels that MND contains "one of the most successful of [the internal play's] appearances in the whole of Elizabethan comedy—if not the most successful of all [because it] is excellent in itself, it is introduced neatly and naturally, it is never allowed to get out of hand, and it contributes in a remarkable degree to the theme ['gentle satire of the pangs of romantic love'] of the main play."

Besides the uses illustrated so far, at its best the play within the play "can give an extra depth, almost an extra dimension" by "inducing the actual audience to believe that they are watching not a play but something closer to real life . . ." ("The Play within a Play: An Elizabethan Dramatic Device," *Essays and Studies* 1960, 36-48.)

We Advance, Backward

Radio - telephony makes use of a phonetic alphabet, i.e., the substitution of agreed-upon words for letters. In the old days R was represented by ROGER, and J by JIG. But there is a new phonetic alphabet now. In this one R is represented by ROMEO, and J by JULIET.

Michael Kahn, Cambridge

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REVIEW OF PERIODICALS

Editors: Barbara Alden; Laurence A. Cummings, Yankton College; William C. McAvoy, St. Louis University; Marvin Spevack, City College (N. Y.); Joseph H. Summerell, N. Y. State University, Plattsburg; Unico Jack Violl, Fairleigh Dickinson College.

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BEYOND HER PRACTICE?

The status and practice of the medical profession, not infrequently treated by Shakespeare, are described by Charles Jasper Sisson of the University of London in order to defend Helena in *AWEW* from charges of quackery. In Shakespeare, except for the comic Dr. Caius of *MWW*, all physicians are esteemed, royal practitioners: Butts in *H VIII*, Cornelius in *Cymb*, the doctor in *Lear*, the two doctors in *Macbeth*.

The profession is also represented by unofficial or amateur medical men: the Apothecary and Friar Laurence in *R & J*, Lord Cerimon in *Pericles*, Helena in *AWEW* is the only female doctor. Dr. Butts is the only Englishman. Thus "We have in Shakespeare a fairly representative selection of the respectable practitioners of his day, and on the whole he gives us a favourable picture . . ." There are no Empiricks, i.e., quacks in Shakespeare.

After this survey, Professor Sisson provides new information on the Elizabethan profession from Chancery records showing that some like Simon Forman were for a long time unofficial and hence in difficulties with the College of Physicians, though he had ample skill; others had gone to the University and collected the degrees and were licensed by the College; and still others like Thomas Lodge and William Harvey had foreign medical degrees. Dr. Peter Chamberlain the Eldest, the French gynecologist frequently at odds with the College, may have been Shakespeare's model for Dr. Caius, though the name was from the late physician and master of Caius College, Cambridge.

The Chancery case, discovered by Sisson, of Harvey's treating a wealthy Londoner for the stone shows two interesting practices—paying a physician only while the patient is in health and using secret remedies, arcana, for profit and reputation.

In a 1955 lecture at Stratford, Dr. Yellowlees, historian of medicine, has dismissed Helena as a quack, but her secret nostrum deriving from a carefully guarded manuscript inherited from an eminent physician is in accord with reputable Elizabethan practice. Although female practitioners were not licensed by the College, many women of all ranks, in the city and out, from wisewomen to serious students, practiced. In fact, Frances Worth from 1620 to 1650 was a famous and excellent surgeon on the staff of St. Bartholomew's. Helena is hardly a quack.

Professor Sisson mentions that there are other places in Shakespeare which Elizabethan medicine can explain, including Lear's madness and Lancelot Gobbo's reading his own hand. ["Shakespeare's Helena and Dr. William Harvey, with a case-history from Harvey's practice," *Essays and Studies* 1960, 1-20.]

SHYLOCK ON THE STAGE

By Toby Lelyveld

How one of Shakespeare's immortals was played by all the great (and lesser) actors, with the reasons, grounded in the social and intellectual climate of their times, for their absorbingly different interpretations.

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NOT ALTOGETHER SHREWS

Charles Brooks of Long Beach State College, does not believe that Shakespeare's shrews are merely caricatures or farcical creations. The spirited conduct of Adriana in *The Comedy of Errors* and Kate in *The Taming of the Shrew* is not altogether unlike that of other Shakespearean women, including their two comparatively submissive sisters Luciana and Bianca, who appear by their sides. The characterizations of these four heroines in the two plays are far from good-bad contrasts. The shrews have attractive traits to temper their shrewishness, and the will to dominate is seen at times in the other two.

In courtship the woman enjoys a superior position, but after marriage the man is to be dominant, and Shakespeare shows how the transition has to be made, not only in the plays cited, but in *Much Ado*, *All's Well*, *The Merchant of Venice*, and *Twelfth Night*. Successful marriage depends on a woman's ability to subdue the male nature which is nurtured in her during courtship, and to enoble or make manly her lover. These themes enrich the farcical action of the two plays, suggesting that marriage can sometimes be a battle and yet a highly satisfying experience. ("Shakespeare's Romantic Shrews," *Shakespeare Quarterly*, XI:3 (Summer 1960), 351-356.)

MUCH ADO ABOUT "NOTING"

Shakespeare's audience would have "noted" without any difficulty that *Much Ado* was a satiric comment on the seeming deception of superficial appearances, the "Deformed . . . vile thief" of Borachio's famous speech III. 3. 125-6. The serious meaning of the play is masked in wit and has escaped full recognition by the critics. Every aspect of this theme fits the play says James A. S. McPeck of the University of Connecticut, and each of the characters interprets the theme "illustrating the machinations of that inverse craftsman, the thief Deformed."

Each of the characters is the victim of some kind of misconception, such as the views of Beatrice and Benedick on Love. The masking scenes (II.1.4; V.4) are symbolic of the "masking of intentions and meaning which composes the play." The predominant imagery is that of fashion as masks for deception and change. Only those who see through appearances (Deformity) will see the truth. "Noting" and "nothing" were pronounced the same and hence were puns. People do not carefully note the deceptiveness of appearances draw conclusions which are not valid or based on "nothing".

Professor McPeck notes the wide currency of the gentleman-thief in the works of Lodge, Marston, Greene, Tournear, Gullpin who all picture him as a popular symbol of dissimulation. Ben Jonson's *Cynthia's Revels* which followed hard upon *Much Ado* is even a more obvious treatment of the theme—all the characters are deformed (Imposters), and Jonson might very well have taken an obvious cue from Shakespeare's play. ("The Thief 'Deformed' and *Much Ado* About 'Noting,'" *Boston University Studies in English*, IV:2 (Summer 1960), 65-84.)

KENT'S EXIT

William Ringler of Washington University, St. Louis, makes it clear that there should be an exit for Kent in *King Lear* II. 4. 135 just after the words:

"O you are free
Some other time for that."

These words have long been regarded as an interpolation to Kent in Lear's speech to Regan.

In failing to provide an exit for Kent at this point, the Quarto and the Folio represent the active Kent as standing quietly to one side of the stage for fifteen minutes while Lear's daughters heap insults on their helpless father—a supposition not in keeping with Kent's character. Moreover, if Kent leaves the stage with Lear at II.4. 289—as indicated in the Quarto—we are confused to find in the next scene that Kent doesn't know where Lear is and has to be told by a Gentleman that he has gone out into the storm.

The exit provided by the Quarto (the Folio reads merely "Exeunt") is as follows: "Exeunt Lear, Leicester, Kent, and Foole." The manifestly incorrect "Leicester," it is convincingly argued, is a misprint for "Gloster," and "Kent" should be "Knight," since the Knight who, the Quarto indicated, entered with Lear at the beginning of IV. 4 has no other exit.

But why do both Quarto and Folio omit the earlier exit for Kent? The omission is precisely what we might expect, since sixteen other necessary exits are unmarked in the Folio and fourteen in the Quarto, one of them for Kent himself in I.4. Furthermore, having Kent slip unregarded from the stage at II.4. 135, establishes a thematic parallelism with his treatment throughout the play, it being his fate to be "spurned, unrecognized, or ignored." (Exit Kent," *Shakespeare Quarterly*, XI:3 (Summer 1960), 311-317.)